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A PORTRAIT BY FRANS HALS · BY FRANK JEWETT MATHER, JR.

MR. HENRY GOLDMAN, of New York, has recently acquired a fine male portrait by Frans Hals. The form, a short bust showing the hands, and the color, mostly grays tempered with yellow—a harmony so delicate as hardly to accord with the character of the sitter, point to Hals's later phase. The picture is recorded by Darrès and Moes (No. 127) as in the collection of Sir Edgar Vincent at Esher. It has occasionally appeared in London at loan exhibitions. This has caused the carelessly read date to be passed on as 1631. Although the 7 is partly effaced, there can be no doubt as to the reading 1637. It is confirmed alike by the fine almost monochrome tonality and by the compositional form. It is strikingly like the Sibelius, dated 1637, which was lately in the Borden collection, and it is similar to the arrangement of the Koeijmanzoon of 1645 in the Huntington collection. It would be difficult to parallel these short, massive, carefully placed busts with hands in Hals's work before about 1633. Again the flat lace collar, strangely effeminate adornment about that manly, gorgeted throat, was still a rather new fashion in 1637. No oldish man is likely to have worn it as early as 1631, if indeed it had come in so early, to replace the old millstone ruff. The steel gorget leads one to suppose that our Son of Belial, for such he plainly is, will have been an officer in a military company. His age is attested on the picture itself, which also bears the monogram FH, as fifty-five. Your militia private of such seniority must have been as rare in Haarlem in the seventeenth century as in New York to-day. Accordingly, I have tried, but without success, to locate our sitter in the Doelen group of Hals. Of course, the man may not have been a Haarlemer. What interests us to-day is less the name and military status of this citizen soldier than his intense and self-satisfied vitality.

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He is almost appallingly warm and real. Of a particular sort of joy of life he is a convincing if not wholly a winning example. Owing to the blond magic of Frans Hals's brush he still imposes himself with genial aggressiveness upon our diminished world. Few laugh to-day as he must have done. The work is of the swiftest and most authoritative sort. In pure portraiture, as distinguished from character studies, there are few Halses more brilliantly handled. The picture marks the moment when Hals, with some reminiscence of his earlier colorful style, decides upon the sacrifice of color to tone. Technically it is an epitome of his career.

PORTRAIT OF JANET BOLT LAMB BY HENRY RAE-
BURN · BY REGINALD POLAND

IN the Gibbes Memorial Art Building at Charleston, S. C., there hangs a bust portrait of a woman apparently of middle age by Henry Raeburn. Tender brown eyes look out from a smiling, ruddy-cheeked face which is strongly yet delicately modeled. The lips are fresh with the glowing color of health. With lace ruffle about her neck and Van-Dyck-red shawl about her gray-green bodice, she sits in perfect serenity and content. The brown hair has been carefully arranged in strands that show just below the cap of lace and stiff, silvery ribbon, which forms a bow below the chin. At the lower part of the painting the dress disappears into the gray-green background. As the gentle eyes peer out from the canvas, it seems like the unexpected return of some departed soul to our memory.

The portrait, which measures $24\frac{1}{2}$ x $29\frac{1}{2}$ inches, is that of Mrs. Janet Bolt Lamb, of Cruista, Shetland Isles. The artist himself was born near Stockbridge, March 4, 1756, and died near Edinburgh, July 8, 1823. Of the sitter we learn from the memorial slab in the Scotch Presbyterian Church, Charleston, S. C., that "his (David Lamb's) wife, who died June 16, 1819, in the seventy-third year of her age," was thus born in 1746. According to the statement of the present owner, the great grand-daughter of Mrs. Lamb, the work was in the possession of her son, David Lamb, the second, who was in Liverpool until 1863 or 1864. It then passed to the unmarried daughter of David Lamb, Mary, of Hereford Square, South Ken-



HENRY RAEBURN: JANET BOLT LAMB.
Property of Mrs. Wade Hampton Perry, Charleston, S. C.

sington, London. She, in turn, bequeathed it to her niece, who received it in Charleston in 1898. As a label on the back indicates, the portrait came to the Carolina Art Association in a loan exhibition in 1905.

According to the present owner, Mrs. Wade Hampton Perry, of Charleston, S. C., it was executed probably between 1785 and 1795, quite probably soon after the marriage of the sitter in 1782. Now the sitter had a niece, Mrs. Charlotte Bolt (born 1767, died 1852), who lived at York Place, Edinburgh. The owner further says that she believes that the painting was done when the sitter was in the home of this niece. Had the date been soon after 1782, this Charlotte would have been at least fifteen years of age and the sitter thirty-six. A more probable date would seem to be 1795, when Raeburn settled in York Place, New Town. He had come from George Street to these new quarters. The portrait, of course, might be of a woman thirty-six years of age. She lived her allotted three score years and ten, with three additional years of grace. She must have been well preserved when reaching the two score and ten year mark. Raeburn kept neither a list of his portraits nor accounts of earnings. His memoranda pertain to mechanical problems. The catalogue of the Royal Academy, to which he was elected in 1815, gives no mention of names of his portrait subjects. While chronology is lacking in Raeburn's works, in a general way a period of developed maturity is assigned to the great portraits of women. The abridged article of Edward Pinnington's "Sir Edward Raeburn" in "Masters in Art" makes the statement that the pictures just before the end of the eighteenth century and at the end of the artist's life are the best. Stylistically this picture appears to belong to the former period. Before going to York Place, Raeburn was in Edinburgh until 1781, when he passed to Deanbough. It is possible that the work was executed between this date and 1785. The trip which he took for two years to London and Italy would have been unnecessarily interrupted by such work. He returned in 1787 to Edinburgh. In support, therefore, of the later date let it be said that the smooth painting and less impressionistic type is more apparent in his later work than in the earlier. In the year 1803, in the Lord Newton portrait, of the Scottish National Gallery, we see the broad, rapid, impressionistic manner still definitely present. The treatment of the hair, in spots of light and

shadow, is somewhat in the manner of the Lamb portrait. Any diminution in the blocky treatment of the woman's portrait could be accounted for by the fact that the smoother treatment was reserved for the female subjects, in practically every case. If we compare the work with the portrait of Mrs. Campbell of Balliemore, of the same museum, and executed in 1795, the difference in the portraiture of women is again evident. It is closer to the Lamb example than to that of Lord Newton, but is much less impressionistic. Perhaps this is due to the fact that Mrs. Campbell is placed in the open air, with the mellow light quite naturally illuminating the face in a rather different way.

A spirit of sentient vitality pervades the face of this woman, which is much less idealized than most of this artist's portraits. The type is clearly Scottish. Raeburn was noted for his ability to give the racial characteristics. The face is caught in a most disengaged moment. Both figure and setting produce great feeling of value of tone and harmony of color. These, too, are marks of a good Raeburn. The work is in his best manner. It has the loveliness and freshness akin to the Mrs. James Campbell, in a private collection. Even closer parallels are the Mrs. Wm. Urquhart and Mrs. Scott-Moncrieff portraits. The former is in the Glasgow Fine Art Collection while the latter is in the Scottish National Gallery. In the last two examples the eye, hair, and dress treatment is much the same. In feeling the Charleston work is like the latest, synthetic period of Hals, like his most choice portraits of women. Then, too, it has the simple, straightforward objectivity of Velazquez, whose principles guided the Scottish painter.

In the United States Raeburn's best paintings are, speaking broadly, in New York, Philadelphia, Baltimore, and Worcester. It is therefore especially fortunate that the South and Charleston should possess such a fine example. It was the South Carolina Academy of Art that made this artist an Honorary Member in November of the year 1821. The words of the society to him were: "Your character and habits have been our admiration for many years. We have named you an Honorary Member of our institution and should you accept it, you will confer a favour on us."

Mention of this picture has been made from a real desire to place before a larger circle than heretofore a charming, rich and delicate example of Raeburn's work.

TWO BUSTS BY HOUDON IN THE COLLECTION OF
MR. HENRY C. FRICK : BY ALLAN MARQUAND

HOUDON, the foremost sculptor of the eighteenth century, has immortalized for us the features of Washington, Franklin, Jefferson, John Paul Jones, Robert Fulton, Joel Barlow and the Marquis de La Fayette. Whether as statue or bust, of marble or terra cotta or plaster, all are authentic portraits to be classed with the historic treasures of this country.

These have been listed and described by Messrs. Hart and Biddle in their very interesting volume, "Jean Antoine Houdon," Philadelphia, 1911. Mr. Paul Vitry in *ART IN AMERICA*, Vol. II (1914), added to Hart and Biddle's list several other works by Houdon which have found their way into homes of collectors in America. Within the last two or three years other important accessions of Houdon's works may be noted; three in Mr. Widener's collection at Elkins Park, and two in the collection of Mr. Henry C. Frick, New York.

Mr. Widener possesses the two marble busts exhibited by Houdon in the Salon of 1777, under No. 246, entitled "Deux autres Portraits des Enfants de M. Brognard." The Alexandre Brognard is finer than the terra cotta bust in the Louvre and bears an original signature, A. HOUDON, F. AN. 1777; the Louise Brognard is unsigned. It resembles the Louvre terra cotta more than it does the marble bust of the same child in the Metropolitan Museum (Altman Collection). Both of the Widener busts belonged to Baron Fichon, grandnephew of Alexandre Brognard, by whom they were sold to Joseph Bardac. Mr. Widener also has one of the early marble reproductions of the bust of Voltaire in the Foyer of the Théâtre Français.

To these may be added the two fine busts recently acquired by Mr. Frick: one that of Madame la Comtesse de Cayla, the other known as La Clairon. The Cayla bust was exhibited in plaster in the Salon of 1775 (No. 255), and in marble in the Salon of 1777 (No. 239). This lady was a daughter of the Comtesse de Jaucourt, whose bust by Houdon was exhibited in the same year. From the de Jaucourt family the Cayla bust passed into the collection of Joseph Bardac and later into that of Mr. Frick. It bears a signature in capital letters, A. HOUDON, F. AN. 1777. Both signature and bust show every evidence of being by Houdon himself. As was the

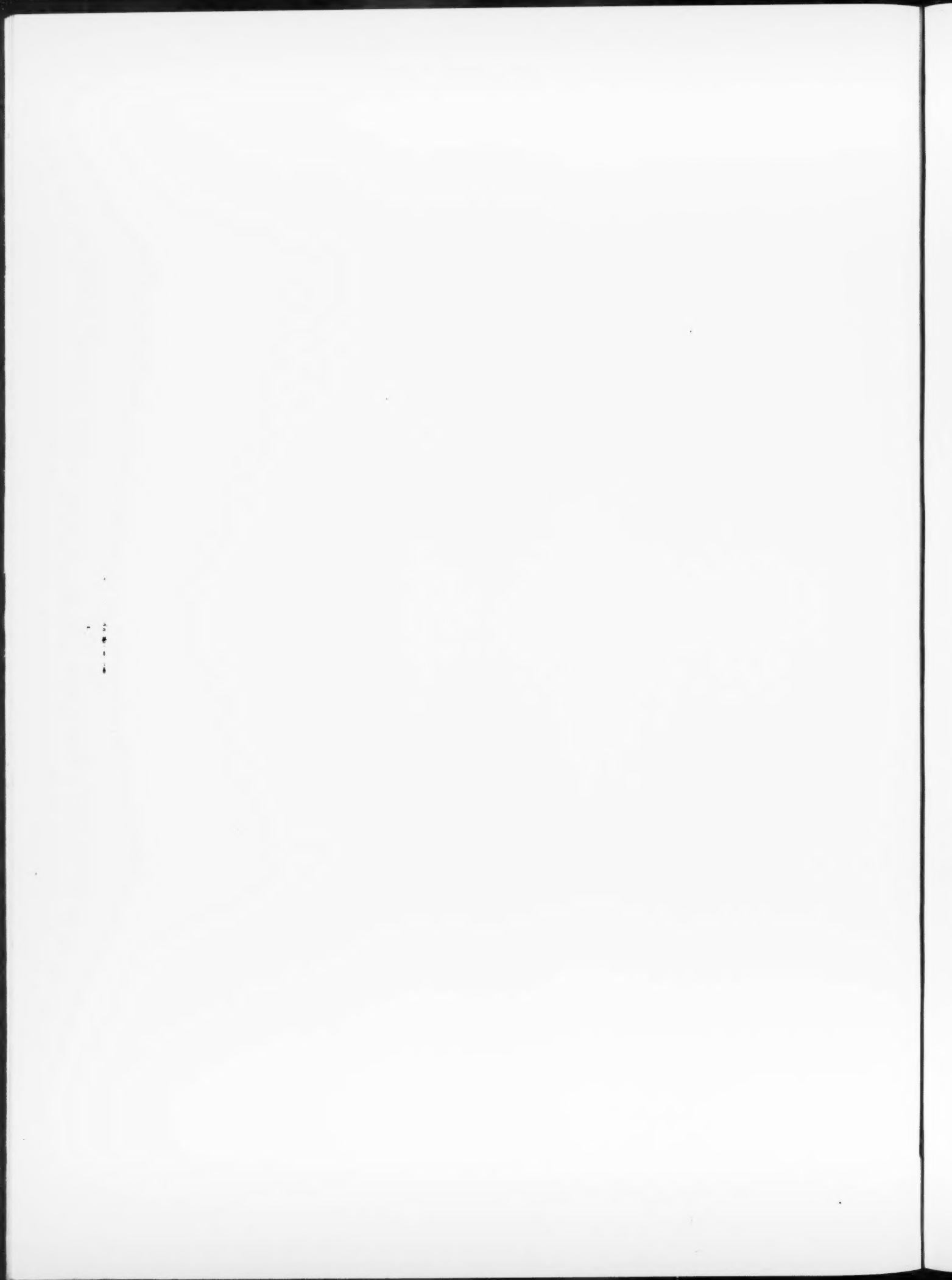
fashion of the day, when the classic was replacing the romantic style, the Countess is represented as a Bacchante. Grape leaves and roses decorate her hair, and fall over her shoulder on to her breast. A contemporary critic, Bachaumont, in describing the Salon of 1775, wrote of this bust (*Mém. Secrets*, Vol. XIII, 194, quoted by Montaignon et Duplessis, Houdon, I, 172):—"On voit dans le buste de Madame la Comtesse de Cayla, la douce ivresse, la gaieté vive, l'abandon folâtre d'une Bacchante au commencement d'une orgie, dans les premiers accès du plaisir, comme cela devait être, pour lui accorder quelque noblesse et quelque décence." In similar style, in 1857, wrote Délerot et Legrette, Houdon, p. 96:—"La comtesse de Cayla représentée selon les mœurs faciles du temps, en bacchante, dans un abandon, qui annonçait le plaisir, sans cependant franchir les limites de la pudeur." And so might we write to-day of this bust, expressive as it is of gaiety under classic restraint.

The life-like quality that we find in Houdon's portrait busts in many cases is enhanced by his picturesque method of representing the eyes. Study the Louise Brognard or the Benjamin Franklin bust in the Metropolitan Museum, and you will find: (1) what might be called the light spot, a small bit of marble left to reflect the light, (2) a very deeply cut pupil, in contrast to the light spot, and (3) the iris, a concave band around the pupil, delicately carved with radiating grooves. They may be seen in the photographic reproductions in Hart and Biddle's Houdon, but in the obscure corners where busts are often placed one may require an artificial light or magnifying glasses to detect the delicate workmanship which Houdon did not spare in order to give life and animation to his marble busts. This treatment of the eye was an individual characteristic, not shared by Houdon's contemporary sculptors.

The second bust recently acquired by Mr. Frick came from the collection of the late Baron Adolphe de Rothschild of Paris. It is signed on the plinth in capital letters, A. HOUDON FECIT AN. 1777, and it is described as a portrait of the celebrated actress La Clairon. The signature is similar to that on the bust of Alexandre Brognard and to that on the Cayla bust. The designation, La Clairon, may be traditional and correct, or it may be a posthumous designation given to enhance the value of the bust, for Claire Hippolyte Joséphe Legris de Latude (1723-1803) known as La Clairon, was the most famous actress of her day. Her associations were not only with the stage

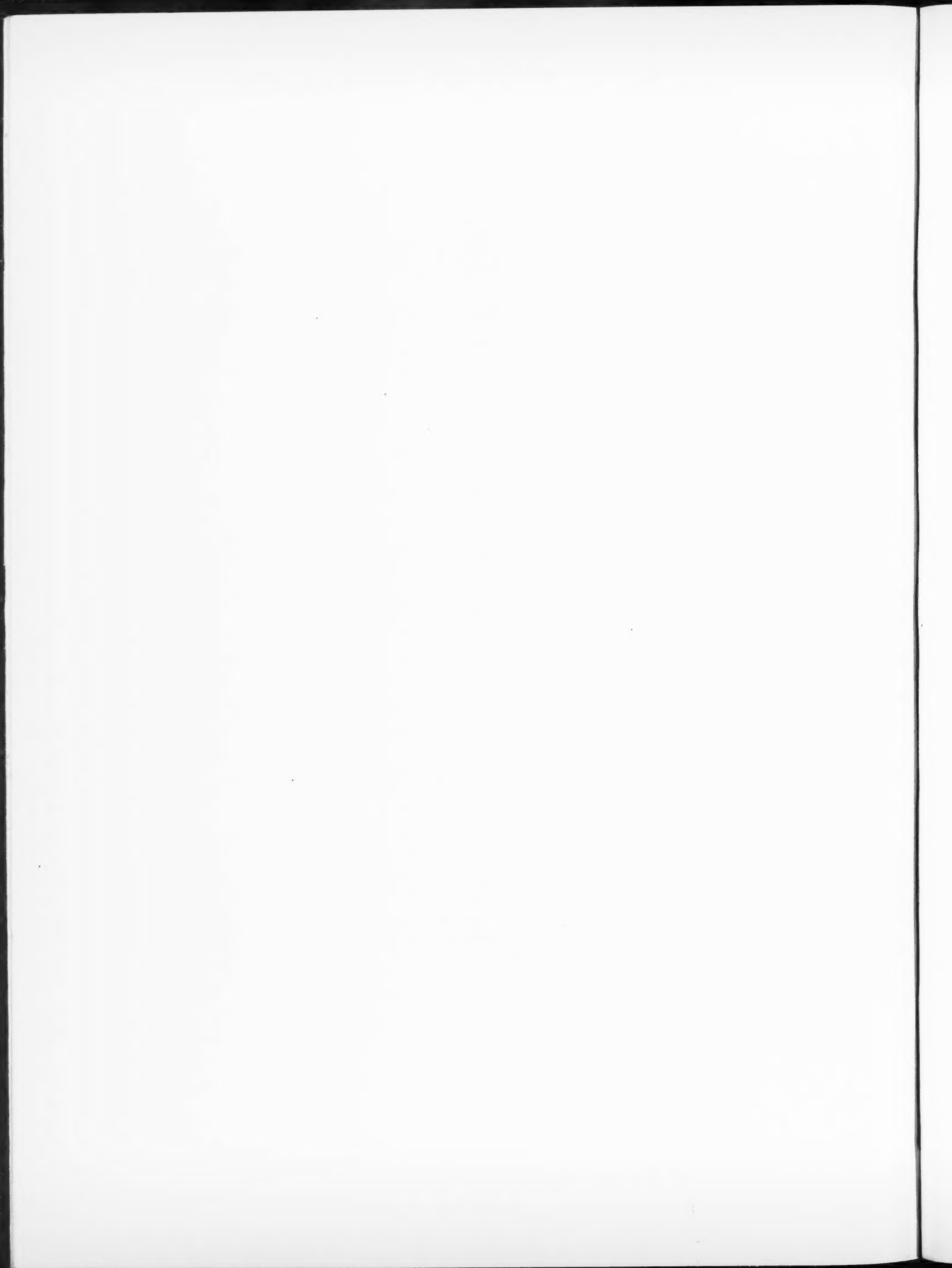


HOUDON: MADAME LA COMTESSE DE CAYLA.
Collection of Mr. Henry Clay Frick, New York.





HOUDON: COMTESSE DE JAUCOURT [?].
Collection of Mr. Henry Clay Frick, New York.



but also with the aristocracy of rank. Her own *Mémoires* (Paris, 1799) read in connection with Edmond de Goncourt's monograph entitled "Mademoiselle La Clairon" (Paris, 1890), will enlighten us sufficiently concerning her life and character. But we are here more concerned with her personal appearance. This was not clearly revealed in her painted portraits. She was represented as Medea by Vanloo, as a Muse by Boyla, and in some other character by La Tour. The bust of her as Melpomene by Jean-Baptiste Lemoyne, exhibited in the Salon 1761, was left by her to the Théâtre Français. It is published in the *Gazette des Beaux Arts*, Vol. XXX (1903), p. 217. If this bust were a good likeness of La Clairon in 1761, it is possible but not probable that the bust in Mr. Frick's collection represented the same lady by another artist at a later period. Various engraved portraits of La Clairon may be seen in the Print Room of the New York Public Library, but they have nothing beyond the label in common. There is little in the Frick bust to suggest the actress, no suggestion of Medea, of Melpomene, or of any connection with the stage. However, this may have been because she renounced the stage forever in 1765 and in 1777 was fifty-five years of age, a court lady and an intimate associate of the Margrave of Anspach. The list of marble busts of women exhibited by Houdon in 1777 is complete. It included the Comtesse de Provence, sister-in-law of Louis XVI, as well as Adelaide and Victoire, his aunts, the Comtesse de Jaucourt and her daughter the Comtesse de Cayla, Madame and Mademoiselle Servat and an unnamed Madame de . . . It is assumed that the Frick bust is to be identified with Madame de . . . , and that she was no other than La Clairon. It seems more likely, however, that Madame de . . . was some obscure and sensitive lady who did not wish her name published, as the features of La Clairon were familiar to all Paris. If it be necessary to give the lady a name, we might guess that this bust represents the Comtesse de Jaucourt, whose bust was exhibited by Houdon in 1777, and whose descendants parted with the bust of her daughter, the Comtesse de Cayla.

But though the identity of the lady may not be proved, there seems to be little or no doubt that the bust has been properly attributed to Houdon. His busts are, it is true, usually set on bases of the Corinthian or Roman style, but the La Fayette bust at Richmond, Va., and the bust of Louis XVI at Versailles have bases like this one;

and, moreover, in these instances the drapery falls in like manner to the lowest plane of the base. The treatment of the bust itself is in thorough accord with Houdon's style. Compare it, for example, with the bust of Madame Victoire in the Wallace collection, published by Hart and Biddle, p. 24. In both cases the hair is drawn back from the forehead, falling in conventional curves about the neck and in long ringlets over the shoulders. Even if this be a mere translation of the fashion of the day, the technical execution of the hair is in both cases very similar. Both ladies also wear a chemise, bordered with lace, and heavier classic drapery thrown over the shoulders: more stately in the case of Madame Victoire, with more abandon in the Frick bust. The bust in the Wallace collection is signed in capital letters, A. HOUDON FECIT 1777, a signature very similar to that of the bust in the Frick collection. A more reliable index of authorship is to be found in the life-like character, manifest in both cases though difficult to define, and in the treatment of the eye, susceptible of exact definition. Here, as in the works of no other sculptor of the day, we find the light spot, the deeply incised pupil, the concave iris with the radiating grooves. Compare these with the untouched eye-balls, the irregularly gouged pupils, the convex irises of Houdon's contemporaries, and you will find how in the representation of the eye Houdon stands alone.

The acquisition of these two busts is certainly a contribution to our knowledge in this country of the best French sculpture of the XVIII century.

SOME UNPUBLISHED DRAWINGS ASCRIBED TO HOLBEIN : BY PRESERVED SMITH

IT may almost be said that the fortune of Hans Holbein the Younger was made by Erasmus. The two met at Basel in the year 1515, when the artist was in his twenty-second and the writer in his forty-ninth year. Erasmus' fame at this time rested chiefly on his *Praise of Folly*, a satire published first in 1511. It was easily the "best seller" of its day; the enormous number of reprints testify to its popularity. Luther in Germany took to heart its reflections on the Church, and Rabelais in France rocked with laughter at its wit.

Even before he had met its author, Holbein picked up the fascinating volume in the edition printed by Froben at Basel in 1514. He set to work at once to adorn the wide margins with pen and ink drawings, representing the types of Folly's disciples ridiculed in the text. There are the king and the courtier, the merchant and the astrologer, the foolish husband and the doting father, the monk and the pilgrim, all taken from the daily life the artist knew. There, too, are Penelope and King Solomon, the Devil and the Holy Ghost, the gods of antiquity and the saints of later ages, drawn with characteristic and naïve realism. In his arraignment of all classes Erasmus does not spare the pedant. To illustrate this type Holbein, with slightly malicious wit, chose the features of the author himself. When a common friend showed the drawings to Erasmus, he professed himself mightily pleased with them, and laughed heartily at his own portrait. In revenge for the latter he selected a picture representing a drunkard and rake and labeled it "Holbein." The drawings have been reproduced in most of the editions of the *Praise of Folly* from that time to this.

The friendship of the two continued unimpaired by their mutual jokes at each other's expense. In 1523 Holbein painted several portraits of Erasmus, one of which was sent to the Emperor Charles V, and is now in the Louvre, and another of which was sent to More in England and is now in Longford Castle. This picture pleased the English friends of its subject so much that they requested the artist to come to England. He did so not long after, and spent most of the rest of his life in England, painting the portraits of Henry VIII, his wives and his courtiers. That he also continued to illustrate books may be inferred by an old bill of the king's expenditures, in which appears the following entry: "Item. For a peynted boke of Mr. Hansse Holby makying vi. li." (*Historical Manuscript Commission*, vii. 604.) Could this "peynted boke" now be found its value would have risen from six pounds to six hundred.

Whereas the illustrations to the *Praise of Folly* are widely known, some drawings of equal merit made by the artist in another book have remained hitherto unpublished and have escaped the attention of all biographers, even of the latest (*Hans Holbein the Younger*, by A. B. Chamberlain, 2 vols. Quarto. 1913. In the treasure-room of Harvard Library there is a copy of *Des. Erasmi*

In Evangelium lucae paraphrasis nunc primum et nata et aedita. The place and date are given at the end of the preface: *Basileae decimo calen. Septembris anno 1523.* It is one of the "paraphrases" of the books of the New Testament, written by the Dutch scholar with the idea of exhibiting the thought of the inspired writers in modern form. The book now under notice is an octavo handsomely bound by someone in the last century.

On the margins of this book are twenty-seven original pen and ink drawings, said to be by Holbein. Save for a certificate of their genuineness signed by D. Jouaust, curator of the museum at Basel, dated "Bâle, 26 août 1869," there is no external evidence of their authenticity. This fact in itself does not count against them. But for an inscription by Oswald Myconius, a friend of the artist's, we should not have known the name of the illustrator of the *Praise of Folly*. In estimating them we are therefore reduced to what is called internal evidence, or considerations of probability and of style. That the drawings are older than the binding is shown by the unfortunate circumstance that the binder, in trimming the margin of the pages, has shorn off a portion of the drawings, as well as of the marginal rubrics. The age of the drawings now under consideration is testified to both by the condition of the ink and by the penmanship of the inscriptions under them. I have not been able to compare it with Holbein's Latin script, but I can testify that it is a sixteenth century hand.

In weighing the merits of the pictures themselves I must speak with diffidence, for I am not a professional critic. A careful study of the drawings has convinced me that they are of high merit and that they bear some resemblance to the authentic illustrations of the *Praise of Folly*. There is nothing in them that might not well have been by Holbein. We know that he was accustomed thus to ornament his books, and that he might easily have procured this one at Basel just at the time that he was most intimate with its author. On the other hand, until we have stronger testimony than the tradition handed on to us by M. Jouaust, no one, I think, can actually demonstrate the authorship of Holbein.

Of the twenty-seven sketches some are very slight, rather decorative than illustrative. Others have unfortunately been largely cut away. Of the remaining ones I have selected five of the best for reproduction here. Of these, Fig. 4 is the Madonna and Child.

116 IN EVANG. LVCAE

prognati ex Aminadab, cui pater fu
Efrom, progeniti ex Phares filio lu
duxit ex patriarcha Iacob, filio Isaa
uinum promissum, senex ex uetula
Abraham, ipse prognatus ex Thar
prodiit ex Saruch filio Ragau, cui p
filius Heber, procreati ex Sale, filio
phaxat, cui pater fuerat Sem filius I
rat Lamech, filius Mathusala, filij
erat Iareth, ipse prodiit ex Miale
progeniti ex Enos filio Seth, quem
steaquam uixerat centum & trigu
erat princeps humani generis, non
neris autorem quam deum, a quo o
terre, uelut e matre. Quoniã aut
parentis peccatum, initiatum erat c
num, & genitoris sui referens ing
tiorum genus fuerat prolissem, n
generis instaurator ac redemptor
quod unius inobedientia corrisset,
tiam reconciliaretur: & quemadmo
terreni parentis uestigijs in gressi
obnoxio morti, ita qui per baptis
matione peccatoris infereretur
Iesus Christus, illius uestigijs inhar



Fig. 1. EVE.

tractarat mollior: sublati tãdẽ o
ham cunius, agnouit & Lazarũ
sinu illius summa quiete solatioq;
mo cõplexu sanctissimi patris. A
suũ, quẽ duces hominẽ agnosce
ciatũ aliena felicitatis conspectu
blandus factus ac mendicus, miser
Pater Abraham miserere mei, ac
tinguat extremũ digiti sui in aqu
tula refrigeret linguam meã, ad
flãma. Ad quẽ Abraham: fili, refrigi
tis, quũ i uuis eses proxio refoci
bueras, sed tũ rebus prãsentibus
dẽ mẽse tuã dignaberis subleuare
Agnosce rerum uices iuste comm
oportet, si meminisse uoles, qd tu
na receperis, Lazarus contra suis



Fig. 2. DIVES AND LAZARUS.

am fiduciam, quam uobis hactenus
re rerum spiritualium, Hierosolyma
aplum domini, templũ domini, tem
eculum laniena, lauacra corporis,
eniã, delectus ciborum, lata phylas
nia, ceteraq; obseruationes, quas uel
escripsit signa rerũ animi, uel pha
it ad inanem sanctimoniam speciem:
cum ipsa circuncisione cessabunt.
ac, quisquis confitebitur & agno



Fig. 3. JOHN THE BAPTIST PREACHING.

54 IN EVANG. LVCAE I

dabit, qui gratis contulit. Prædicabor
illius munificetia. Quid autem de me
posteris seculis totius mundi nationes?
in me humillima puella rem miram &
fecerit is, qui immensa uirtute sua nubi
Et idcirco meum nomen inter felices
Ceterum illius nomen erit ubiq; sancti
dum, ad quod sese flectet omne genu,
strium, & inferorum, per quod unum
uniuerso mundo. Huius enim nominis
tem & sanctimoniam conferet uniuers
mon inuocatum tollentur marib; torbe



Fig. 4. MADONNA AND CHILD.

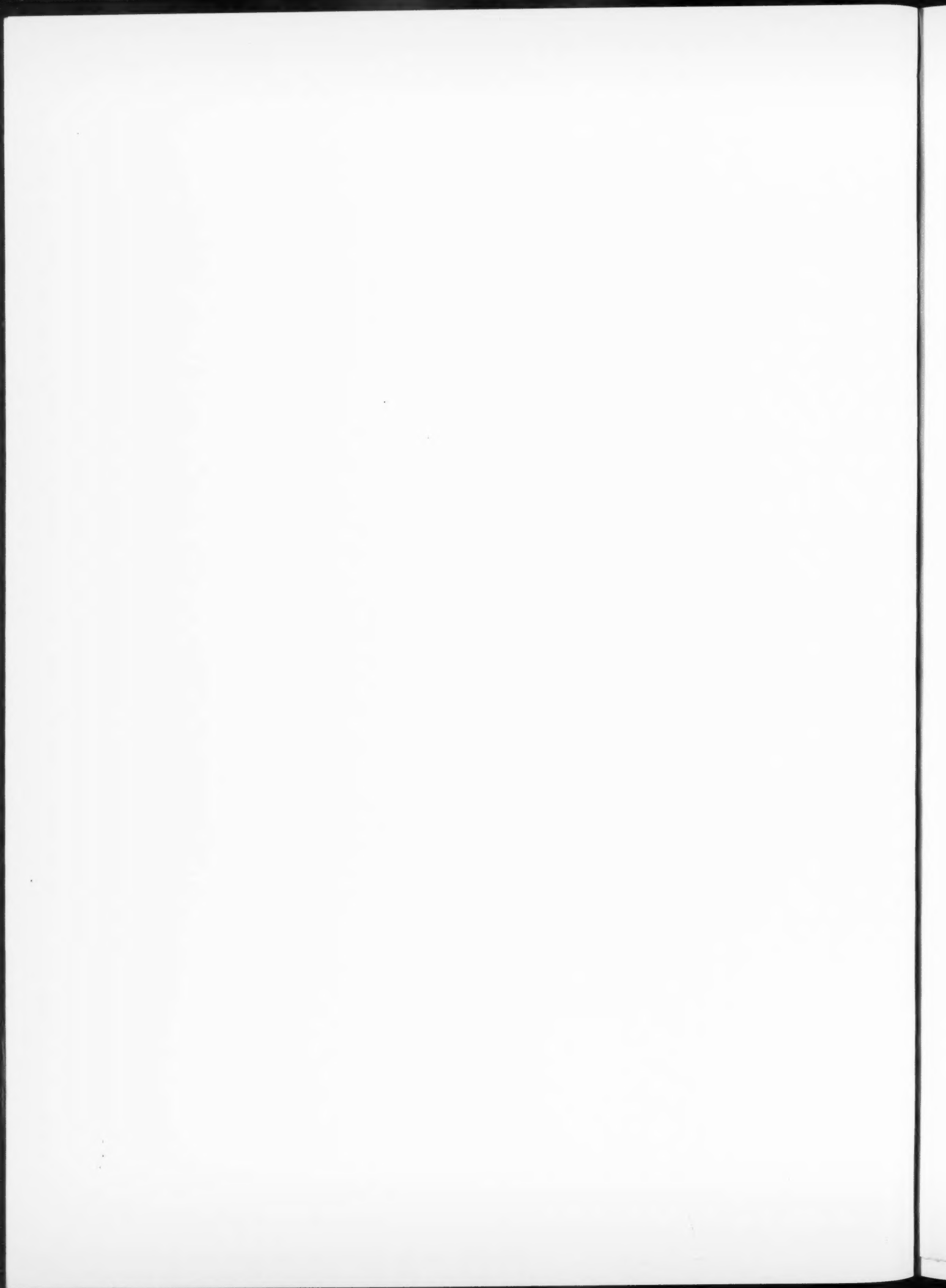
actionibus transegit. Erat autem ho
uirtutis specimen. Nec ignorabat a
quam magis aduocentis omnes laq;
ubi cõspexerit humanam mentem in
dere ad uitam cõlestem. Audierat u
qui fracturus esset ipsius uires, & a
bitabat: quis autẽ is esset ignorabat.
dus erat arte diuina, q prius suis do
nus humanum. Audierat Ioannem p
non sum ego Christus. Proinde quũ
set in Christo, quã uirtutis humana
rent: rursus quum uideret esuriente
poris inedia, quum Moses & Helia
rum ieiunium non legantur esurisse,
hil aliud esse Iesum quã hominem,
uoret arte corrumpi. Erat autem ho



Fig. 5. SATAN.

ASCRIBED TO HOLBEIN: DRAWINGS.

From "Des. Erasmi In Evangelium," Harvard Library, Cambridge, Mass.



The luminous cloud above sends its beams upon them. The head of each is surrounded by a halo, while Mary, in addition, is crowned. The Virgin is standing, holding the babe in her arms. Tiny as the picture is, the artist has put into it much of the divinity of young motherhood. The artist has underlined the passage, the meaning of which he is trying to bring out. It reads: "I, Mary, shall be called blessed, but only by God's beneficence. What, in future ages, shall the nations of the whole world say of me? It is wonderful that he, who in his immense power is able to do all things, has perfected a strange and unheard of thing in me, a humble maiden."

The third illustration reproduced is of John the Baptist preaching a sermon (Fig. 3).

In connection with the genealogy of Christ given in Luke iii, Erasmus states the theological doctrine of the fall of Adam and original sin. To illustrate this, Holbein pictures Eve eating the apple (Fig. 1). The face is not well drawn, but the proportions of the body, small as is the scale, are decidedly superior to those of nude women drawn by contemporary German artists, Cranach and Dürer. At that time, north of the Alps, it was difficult to get models, as public opinion was strongly set against it. It is probable that Holbein, like Rembrandt and Rubens later, used his own wife as the model for most of the few nudes that he ever drew.

A truly sixteenth-century picture of the devil illustrates the story of the temptation of Christ in the wilderness (Fig. 5). There was once another figure to his left, as is indicated by the hand with the pointing finger, but the remorseless knife of the binder has shorn it away. The features are so extraordinarily life-like, that I conjecture Holbein may here have reproduced the face of one of his dearest enemies. In like manner, in the *Praise of Folly*, he caricatured contemporaries.

The second drawing here reproduced (Fig. 2) represents the parable of Dives and Lazarus. The latter is lying, like a doll, in Abraham's bosom, being rewarded for his life of misery by an eternity of soporific bliss. Below him we see Dives, surrounded by the flames. The body is beautifully drawn and the expression of the face well suggested.

DRAWINGS AND PRINTS: THEIR MUTUAL RELATIONS · BY FRANK WEITENKAMPF

THE interest and value of drawings has generally been emphasized with an eye to their relation to paintings. Their bearing on engraving has been less considered, perhaps. Yet they are of the greatest interest in this respect also.

Reproduction of drawings has been aimed at, at some time, in most of the picture-printing methods. The "broad manner" of early Italian engravings copied pen-drawing, as did Mantegna and others. By the "chiaroscuro" method the wood-engraver gave the effect of the brushed drawing in one or two tints, heightened with white. The "chalk manner" prints by Bonnet and others mirrored the luscious touch of the crayon of Boucher. Bartolozzi placed stipple in similar service. Eighteenth century pen-and-wash drawings found their reflection in aquatints by Leprince and others. Line engraving on copper also served to reproduce drawings; a special tool, the *échoppe*, was devised to render broad pen strokes.

Thus, a review of the history of engraving recalls various methods and changing tendencies in the technique of drawing.

Inversely, study of a collection of drawings such as that of Mr. J. Pierpont Morgan clearly shows influence on—and of—engraving. In the present article the Morgan drawings are referred to, unless otherwise stated.

The part played by the goldsmiths in the early development of line intaglio engraving on copper is fairly obvious in the technique of certain early plates, and quite so in the choice of subjects. The latter element, again, appears in certain drawings of the Morgan collection. For example, in one by Zuccaro (Roman school), of a Pope Giving Audience, with detail in base and vase and baluster, all in the goldsmith vein; in that light pen-and-ink sketch of the Lombard school, signed *Pietro Paolo da Todi sculpt.*, representing a sepulchral monument of goldsmith touch; or the large double handled vase by Jean Cousin (16th century). (Fig. 1.)

Hamerton traced the general progress of development in engraving thus: 1, outline; 2, shading with straight parallel lines; 3, curved parallel lines; 4, cross-hatching. In illustration of this general principle of evolution, the print-lover will recollect early Florentine engravings in pure outline, the work of Mantegna shaded

in parallel straight lines, the curved parallel lines of Dürer, the cross-hatching of Goltzius.

Turning to drawings, it is quite natural to find that a Pope Giving Audience, by Spinello Aretino (14th century, Florentine), has little shading and no cross-hatching. It recalls, moreover, the device of the return stroke of each line, forming an acute angle between parallels, as we find it in the engravings of Mantegna or of Pollaiuolo. This tracing of the development of the line, both in drawing and in engraving, has an interest that is fascinating, despite the quite technical aspect of the question.

A St. Sebastian by Foppa (Brescia, 15th century), with broad shading in pen and ink, shows straight shade lines *à la* Mantegna, and the back-stroke line referred to. Sodoma (1477-1549, Siena) is the author of a Virgin, Child and Saints, in uncrossed ink lines lightly touched with wash. There is almost no cross-hatching in the sepia pen picture of a Holy Family by Guido Reni, with a Raphael-like touch, though lighter perhaps, more delicate. Raphael himself was not a cross-hatcher—certainly not an insistent one, not one for the mere pleasure or ease of it. Domenico Campagnola—of whose “clusters of long lines directed in parallel sinuous curves,” both in engravings and landscape drawings, A. M. Hind has written—appears with fairly regular cross-hatching in a figure of a nude old man, seated, done in brown ink. The drawing has definitely the aroma of engraving and its formality, yet it is free withal in line, and through softness of line reminiscent of wood-engraving (Fig. 3).

There comes, then, the gradual development of crossed lines for the darker shadows. But instances of their use occur also at quite an early period. A. M. Hind says of the engravings of Nicoletto da Modena: “Contemporaneously with the use of the Mantegnesque system of engraving in parallel strokes we find Nicoletto developing the practice of cross-hatching. . . . He frequently relieves his figures and architecture on a ground shaded in dark cross-hatching, after the convention of a niello.” For a parallel case in drawing, there is here, for example, a St. John Evangelist and St. Luke, by Martino di Bartolommeo, an early fifteenth century artist of the Sienese school, with dull cross-hatching in three directions, only partly following form in the lines of shading. More definite following of outlines, though still with straight lines, appears in some cross-hatching in the shadow of a seated nude male figure of the school

of Ferrara. A Venus and Cupid of the School of Titian (Fig. 4), again, shows quite regular cross-hatching, the lines approaching a right angle as they cross on the leg, while they are more acute on the body. And then, again, in Enea Vico's group about an altar, in brownish ink, despite the cross-hatching, there is felt a certain recurrence to the feeling of Mantegna.

Cross-hatching becomes in time almost a thing employed for itself, an easy device to fill up space. Increased thoughtlessness in its application may fairly be traced. There is a decided difference between its occasional use by the earlier men, as a means of emphasis, and its employment even by Agostino Carracci, in landscape work, where rocks or ground are cross-hatched with not much meaning.

A parallel tendency is that toward finish: super-finish such as is found in a Flight into Egypt, by Lelio Orsi (of Novellara, 16th century, Parma), in brown wash, aiming at completeness of effect which brings loss of immediateness; or in that group with a river-god in the foreground, by Albani, the figures modeled as if of ivory, on a greenish-brown background.

In crayon-work this tendency results in a fusion of the lines into a grainy sauce, a manner much later blossoming into the approved professional grain of the lithographer. The handling of the crayon in the lithographed portraits issued in the nineteenth century in Europe and the United States is, after all, in its lesser degree, akin to the chalk finish in drawings such as that woman's head of the Lombard school (early 16th century), with its insistence on tones, not lines. Or note that example of Correggio, showing figures in clouds, free, but yet foreshadowing the lithographic touch. And by the facile Guercino, who often used pen and ink in light, swirling tones, there are also here some *ecce Homos* and other pieces in red chalk with a tendency toward these lithographic tones, especially pronounced in some *putti*.

One road to a finished effect was the use of lines and wash—a comparatively short cut. As an illustration, take the Virgin and Saints, by Bramantino (1455-1530), or the Virgin, Child and Saints of Sodoma, the ink lines lightly touched in wash. Of course, this method may mean anything but an approach to finish: one has but to think of Rembrandt's drawings, or of certain of Van Dyck's similar

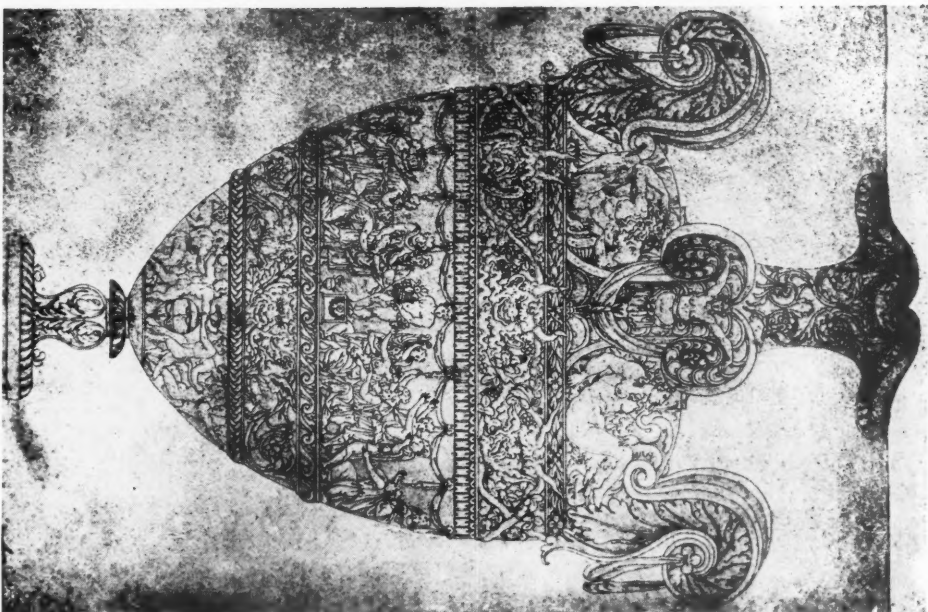
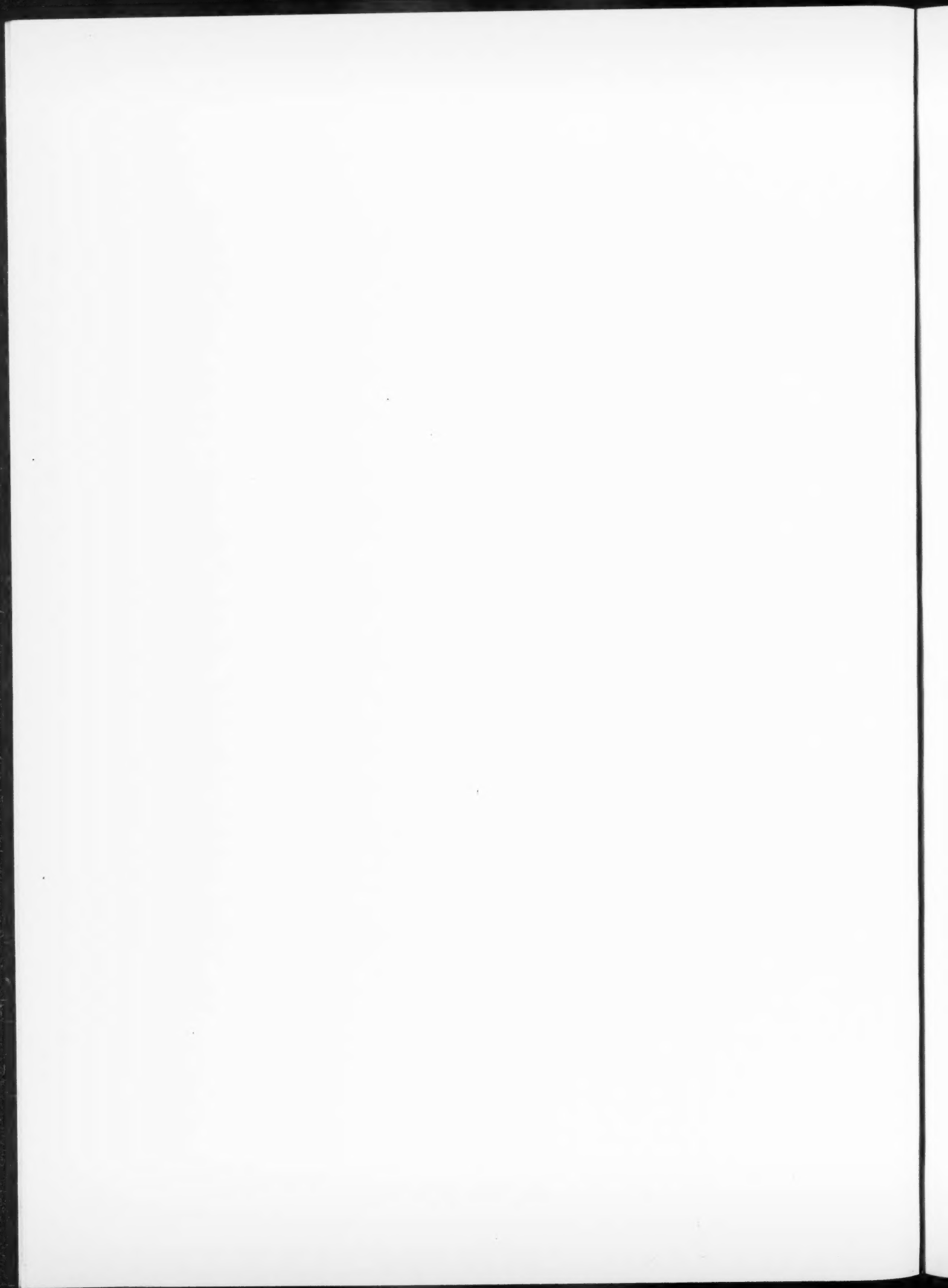


Fig. 1. JEAN COUSIN: DOUBLE-HANDLED VASE.
Collection of Mr. J. P. Morgan, New York.



Fig. 2. G. B. TIEPOLO: TIME UNVEILING TRUTH [?].
Collection of Mr. J. P. Morgan, New York.



sketches (Biblical subjects in the Albertina collection) in scratched lines with dabs of wash.

Moreover, there is no such thing as pigeonholing an artist by one method. If Annibale Carracci did the man in a cloak, seated, in red chalk, with a big, broad stroke in masses giving a finished effect, there are also here groups of figures by him, in light pen outline and washes, snappy, though not quite with the life of Tiepolo. Or, again, there is Pietro da Cortona, of the Roman school, with "chiaroscuro" drawings in sepia wash, others in lines, one with just a touch of wash shading, others again in sanguine.

Of the wash drawings, various kinds and degrees appear, from those showing the lightest possible tints of the brush, to others which—though still in a light, translucent way—foreshadow the more compact, heavier and more finished fibre of the so-called "chiaroscuro" method. Illustrations are here in plenty. Pietro Testa (1611-50) and others of the Lombard and Roman schools used to wash with outline, lightly. A nude man in the position of an archer (school of Pollaiuolo, Florentine, 15th century), in brown, is in firm outline, with delicate wash-shading. With what extreme lightness and dash, yet definite sureness, washes in sepia or black, combined with pen outline, can be handled may be seen in a volume of drawings by Giovanni Battista Tiepolo (Fig. 2). There is here a remarkably easy, sure aim at desired effect. The definite circumscription of "chiaroscuro" proper is absent, but also any rigidity. The washes flicker and tremble in a loose shifting of form and outline that hints at the play of light in the incessant movement of life. Similar in subject and manner are some swirling figures by Domenico Tiepolo, the shading of a like freedom, yet often less quivering, less alive. It seems worth noting that in his *Massacre of the Innocents* a woman in the foreground, as she is seen against the flat sepia tint of the ground, somehow suggests, in an intangible way, the aquatint handling of Goya in that *Caprichos* plate showing a woman in prison.

Wash drawings were imitated on copper, especially in the eighteenth century, the tints being rendered in mezzotint, or with roulette, or by other means.

The line between the wash drawing and the "chiaroscuro" really cannot be firmly drawn. Methods waver. Palma Giovane's soft outlines are generally touched with a light wash which shows no

strongly defined "chiaroscuro," of which there is more, however, in a portrait supported by two flying figures. Pordenone's melodramatic scene (*Horsemen in a Wood*), with its greenish background and its high lights—the soft ground, trees, bodies and horses all of about the same texture—also has some feeling of chiaroscuro. Castiglione did some figures in forced attitudes, flowing thin outlines with light "chiaroscuro" washes, while in other drawings, touched with color, he lays on quite opaque tones. On the other hand, various drawings by Polidoro and others of the school of Raphael are quite carried out to finish in the chiaroscuro effect, on brown or yellow ground.

The word "chiaroscuro" brings to mind an interesting specialty in engraving, which again finds in drawings its *raison d'être*. The mutual relations of these two forms of graphic art are brought out by a comparison of the chiaroscuro collection (interesting, though not large) in the print room of the New York Public Library, and the large number of pieces in the Morgan collection which illustrate this special form of drawing.

Not a few Italian artists utilized this method with its suggestion—in monochrome or a few quiet tints, with white high-lights—of the complete effect of a painting. Filippino Lippi's *Man Seated*, and the *Nude Man Blowing Trumpet* by a Florentine artist of the fifteenth century (Pollaiuolo?), are both done in brown ink lines on a grayish ground. A figure (*St. Peter?*) of the school of Titian—with somewhat exaggerated vigor in form—is lightly chiaroscuroed in brown. And the method is lightly applied likewise in a *Nativity* by Giulio Romano (1492-1546, Roman school). Parmigiano was particularly identified with this "chiaroscuro" method, and has among his drawings both such in which the high-lights were laid on in white, and such in which they were indicated by the white of the paper. His work was much reproduced by chiaroscuro engravers, and there were also some blocks in this manner after F. Vanni, by whom there is here a *Madonna and Child* on light brown paper.

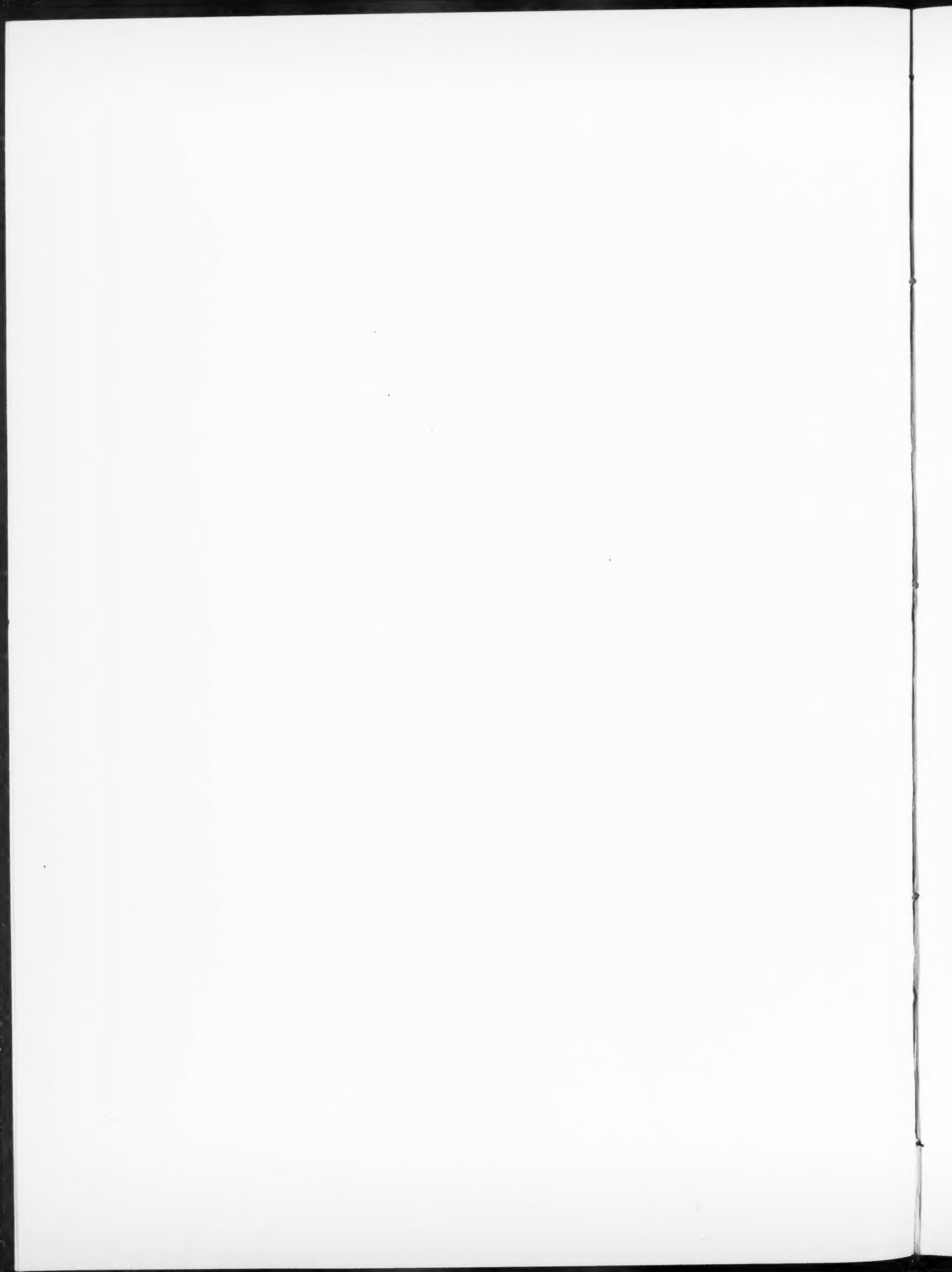
And yet this chiaroscuro method—an art of tones—brings us back to line, but in white. The white high-lights, instead of being brushed in in masses, were frequently disintegrated into lines. That is true both of drawings and engravings. There are any number of examples in Europe's collections of drawings: by "Master H. H. B.,



Fig. 3. DOMENICO CAMPAGNOLA: LANDSCAPE.
Collection of Mr. J. P. Morgan, New York.



Fig. 4. SCHOOL OF TITIAN: VENUS AND CUPID.
Collection of Mr. J. P. Morgan, New York.



1515," Dürer, Springinklee, and other German and Swiss artists. In these the white line often defines prominently. It may be found to predominate over the black lines of the drawing in work by Hans Franck and Nicolas Manuel Deutsch. And there are drawings entirely in white on a black ground, by Mair von Landshut, Daniel Lindtmayer, Hans Friese, and others. They recall that print of a lansquenet by Urs Graf. In such work of the German school the technique of the black line is simply transferred to the white. For instance, there is the light yet firm swirl of line, and the little curly hooks shading outlines of bodies, which one finds in both the engravings and drawings of Hans Schaeuffelein. Dürer, Leu, Lautensack, Manuel, may serve for similar comparisons, but not while the Morgan collection is under discussion, for I have not come across any such white-line work there, except in the case of a "St. George and the Dragon," of the early German school, with white line highlights on a warmish brown background.

However, there are other ways in which the paralleling of drawing and engraving may easily go on as this collection is studied. One may cite that drawing of the Milanese school, in outline, lightly shaded: architectural cartouches, supported by cornucopias and *putti*, and with full-length statues above, all quite formally done as if to be engraved. And Raphael's picture of women carrying burdens and followed by a dog—in soft contours and shading, with touches of white, all modulated—which has about it the feeling of a drawing made for engraving. And Pannini's architectural drawings, with figures in Piranesi poses. All of which may serve to indicate that the restraint of the medium (copper and burin) imposing itself on the drawing made to be reproduced in that medium may also extend to the drawing made without any such object.

But then it must be noted also how frequently the worker on copper, when he strikes the different medium of pen or crayon and paper, is busied mainly with that, hardly casting half a glance at the possibilities and limits of graver or etching-needle. Della Bella's drawing of a man leading a horse down a rocky shore to men in a boat, done in sepia with shading in gray (some critic, we are told, alluded to his "fine pen" and "tender gouache"), is quite free, some figures merely indicated by swirls. Hogarth's Beer Street and Gin Street, in red chalk, are freer, but perhaps less insistently character-

ized, than the engravings of those subjects. His Hospital Scene is freer yet, with broad washes.

So, then, we have come back to the initial proposition of the reciprocal influence of engraving and drawing, and the difference brought about by difference of medium. The point being made, further elaboration is uncalled for.

TWO CLOVIO MANUSCRIPTS IN NEW YORK · BY ARTHUR EDWIN BYE

THE art of Giulio Clovio was one which could reproduce the Sistine ceiling within the narrow limits of a page. It was a magnificently daring art, with sumptuous results. In Italian illumination it said the last word.

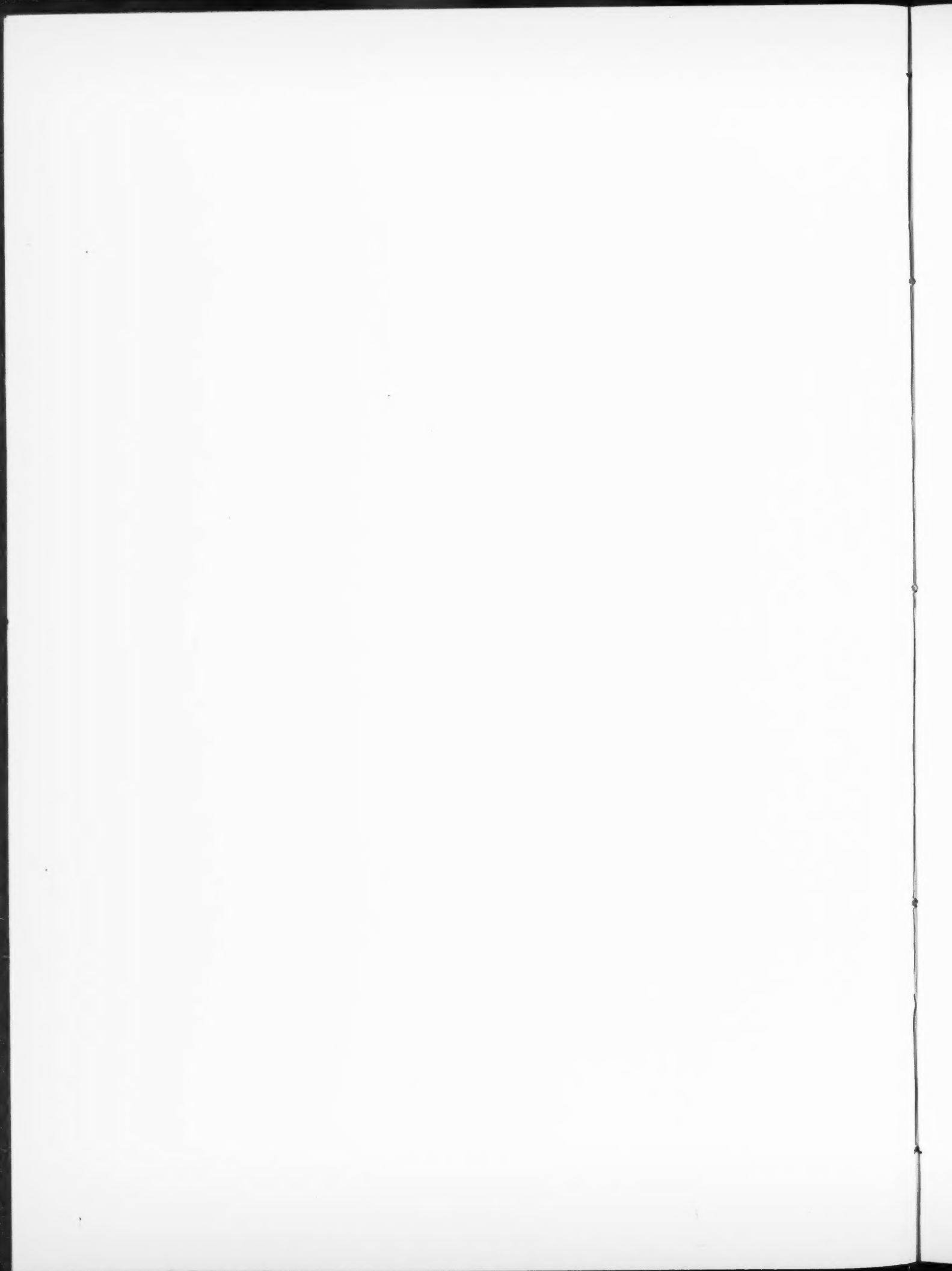
Magnificent as Clovio's art was, it was imitative, a mere reflection of the High Renaissance. To-day we are more interested in the primitives, in their experiments, their struggles for perfection and their failures, for, after all, their "reach was greater than their grasp," an ideal that appeals to us. And, too, theirs was a hesitating art. The French illuminators of the fourteenth century have never been excelled in point of taste, because they felt the limitations of their art. This was not the case with Attavante, Benedetto Bordone, Clovio. There were no limits to their skill; their technique was perfect, there was nothing they could not do. Confident of their power, they boasted of it and reduced the written page to a mere text explanatory of their decorations.

This superabundance of skill was possessed in a marked degree by Clovio and led him to extravagant excess; hence he must be ranked among the baroque successors of the great masters of the High Renaissance.

That he was held in high esteem by his contemporaries is illustrated by his career. Perfectly Italian in his art, he was not, however, an Italian, for he was born at Grižane, a village on the Adriatic Sea in Croatia; this was in 1498. His baptismal name was Juraj Glovichic, which, rendered into Italian, became Giorgio Clovio. The ecclesiastical name of Giulio was added in 1527, after his escape from imprisonment following the sack of Rome, when he became a



GIULIO CLOVIO: THE LAST JUDGMENT.
From the Towneley Lectionary, New York Public Library.



Scopetine monk of the monastery of S. Ruffino, Giulio being chosen by him in respect for his friend the painter Giulio Romano.

Clovio probably learned the rudiments of his art in a convent near Modrush, a town in the neighborhood of his birthplace. This may account for the fact that from the very first of his career he devoted himself to the illumination of manuscripts. While at Modrush fate brought him in touch with the great family of Grimani, art patrons and book collectors. During the wars with the Turks the Admiral Antonio Grimani was quartered for a time in the Croatian town referred to, when the talent of the youthful Juraj was brought to his attention, with the result that the boy was sent to Rome, under the patronage of the brother of Antonio, the Cardinal Domenico Grimani, patriarch of Aquileia.¹ This was when he was eighteen years of age, and from this time Clovio continued to be under the patronage of the Grimani. In 1523, when the Cardinal Domenico died at the age of sixty-two, Marius, afterwards Cardinal, the son of the Admiral and nephew of Antonio Grimani, continued the patronage.

With such a start Clovio was assured of renown. He at once took for his models the great masters of his age, reproducing their monumental works in miniature. We read that in 1526 he was busy copying the ceiling of the Sistine Chapel. The result was that he particularly appealed to the tastes of the great papal amateurs and cardinals who vied with each other for the most sumptuously bound and illustrated books.

The illuminations of the "Christi Vita ab Evangelistis Descripta," or the so-called "Towneley Lectionary," in New York, are among his earlier works. We may place them within his Perugian period while he was working for the Cardinal Grimani, Papal legate in that city; that, is from 1531 to 1540. The Lectionary reflects the Sistine Ceiling which Clovio copied in the year 1526, but it could not have been done at this early date, as the sack of Rome in 1527 drove Clovio into exile, and during the first years of his life as a monk from 1527 to 1531 he temporarily laid aside his art. In 1531 and 1532 he was engaged upon a work for Cardinal Grimani, which eventually came into the possession of Sir John Soane, and which is similar in style to the Towneley Manuscript. The latter does not bear the stamp of his mature work; it is less

¹ For the facts of his birth and early life we are indebted to Sakcinski, "Lexicon of South Slavonic Artists," 1852, s. v. Klovio.

restrained, less monumental and more imitative than the Farnese Hours in New York which bears the date 1546, and there is that love for profuse ornament, however unwisely placed, which marks the exuberance of youth rather than the better judgment of age. Bradley is inclined to date the work about 1546,¹ but he gives no reasons for this theory. There seems to have been a tradition that the Towneley Lectionary was executed for Cardinal Alexander Farnese and presented to his grandfather, Pope Paul III, for this account is given in the Quaritch sale catalogue, repeated in Paltsits' Catalogue of the New York Public Library MSS.,² and given in the descriptive card accompanying the manuscript itself. I have been able to find no authority for this story except the Latin inscription on the case; this is, however, more likely to be true of the Farnese Hours in New York, and it seems that some confusion in the history of these two manuscripts must have existed in the last century, while the Farnese Hours was "lost." Vasari mentions several miniatures which Clovio made for the Cardinal Farnese and which were presented to Paul III—hence the origin of the tradition. If the story were true, the date of the manuscript could still be as early as 1534, when Paul III ascended the papal throne.

The illuminations are on vellum 18" long by 11½" wide, the miniature of the Last Judgment being 18½" by 12". It is bound in crimson velvet, the cover ornamented by silver gilt corners, hinges and clasps, and a center ornament with a quatrefoil badge. These are evidently nineteenth century additions. The badge contains an enameled coat-of-arms with the twenty-four quarterings of the Towneley family and the corners bear the Towneley crests.

There are six full-page miniatures, only four, possibly only three of which are completely by Clovio's hand. Numerous elaborate border decorations are scattered throughout the text. These last are all done in dull gold and colors with medallions enclosing inscriptions, arabesques or figures, very minutely and delicately executed. On some pages the gold borders are pierced by small jewel-like medallions, containing the representations of brilliant white marble statues against a jet-black background in imitation of cameos. The delicacy of the shading of these minute statues is extraordinary. The borders are in the main architectural in design and similar to those of the full-page illuminations, two of which, the Nativity and

¹ J. W. Bradley, "Life of Giulio Clovio," London, 1891: pp. xviii and 139.

² p. 10.

the Last Judgment, are illustrated in this article. The finest of these borders is, however, that on folio 3.

The first of the full-page miniatures pictures the Nativity. It is, in the writer's opinion, the most satisfying of the six, although this estimate is not shared by others who regard the Last Judgment as the best. Here the scene is placed in the open air. In the background are the ruins of an old stone building, in front of which is built a rough thatched lean-to according to the traditional scheme. Mary kneels in adoration before the manger which holds her Child. Joseph is seated close by. The ox and the ass are present, crowds of children and peasant people are looking on, the shepherds in their midst, while little dogs, a rustic bagpiper and a lame beggar are introduced to give a touch of realism. But what realism there might be is broken by the host of angels quivering in the air, like a glorious cloud over the assembled throng. The effect of innumerable heavenly bodies is wonderfully rendered, their swirling, transparent drapery reflecting a celestial light. God the Father in their midst reminds one of the Eternal of the Sistine Ceiling.

The delicacy of this miniature is not surpassed by any other, and the harmony of color is not elsewhere attained. In the costumes there are few harsh notes. Mary is simply clad in a long blue robe, with white wimple and red sleeves. In the other figures there is brilliancy and contrast without discordance, and in details the coloring is admirable. The effect of the cloud of heavenly hosts above, radiant like a sunset, is in itself exquisite, but does not harmonize with the whole. This is a criticism that applies to all the miniatures of the Lectionary; the coloring is not well composed, there is little chiaroscuro; so much attention has been paid to details, such as the almost microscopic minutiae of the anatomy of the figures, which is wonderful beyond understanding, that the composition itself is forgotten and often appears unbalanced and disconcerting.

The second miniature of the Towneley Lectionary is the Calling of the Apostles. The figures here are larger and there is considerable character study in the faces of the apostles, who stand in various postures, thoughtful or curious. The details of expression are rather subtle, but the grouping is poor, the architectural background out of place and the border decoration repellent. Clovio's authorship of this miniature is doubtful. The third is the Com-

missioning of St. Peter. This is evidently not by Clovio's hand; the coloring is coarse and harsh; vivid, poisonous greens placed against lurid vermilion proclaim the work to be that of a third or fourth rate artist. Bradley suggests that these inferior performances may have been the work of Bernardo Buontalenti, or Claudio Massarolo, or even of Francesco Salviati, who all worked for Clovio in Rome.¹ The miniature of the Resurrection is especially fine in coloring, perhaps the best in this respect. Here Clovio excels himself in delicately modeled tones and shadows full of subtle reflections, and the scene is framed in a solid gold border without the disconcerting medallions which so often detract from the whole. The Pentecost scene is represented in the fifth miniature. It is unfinished, all the refinements being omitted. The last miniature is that on which most admiration has been bestowed. To use the words of Bradley, which do it more justice than any the writer could use: "It is considered by most judges to be not only the finest miniature in this volume, but Clovio's masterpiece—the most remarkable and by far the most masterly of all his extant works. In all the higher qualities of design and beauty of workmanship I know of nothing to compare with it. For, notwithstanding its limited dimensions, it contains all the materials of a colossal wall painting and gives rather the impression of a great work diminished artificially than of a miniature of its actual size. Remembering that it is merely a page in a book, we begin to comprehend the language of Vasari in his descriptions of other examples of Clovio's work; we understand the praises lavished during three centuries upon this very picture."²

Bradley had not seen the Farnese Breviary, which, by the way, is the very manuscript on which Vasari lavishes the praise referred to, or he could not have called the Last Judgment of the Towneley Lectionary Clovio's masterpiece. Almost any one of the twenty-six miniatures of the Farnese Manuscript is superior. This Manuscript has not been seen by writers on the subject for the last half-century, and hence the undue importance given to the Lectionary. Of later date, it is beyond question the most perfect example of Clovio's skill that exists to-day, as it is also the most famous, and was considered even in Clovio's lifetime to be his greatest work. It is one of the choicest treasures that an art collector would care to possess, and we are fortunate in having it in America.

¹ p. 68.

² Bradley, *op. cit.*, pp. 254-260, with full description.



GIULIO CLOVIO: THE NATIVITY.
From the Towneley Lectionary, New York Public Library.



Its history is of exceptional interest. It was made for the Cardinal Alexander Farnese about 1546, and, according to Vasari's statement, Clovio was at work for nine years upon it.¹ It remained in the possession of the Farnese family until it was bequeathed to Elizabeth, niece of the last Duke of Parma and of Plaisance, wife of Philip V of Spain, and then descended eventually to Ferdinand of the Bourbon House of Naples. Some time after the revolution of 1848 which overturned the throne of Naples, it was lost. In 1854 it was, apparently, seen by the Hon. Robert Curzon, who describes it as being in the Naples Museum and whose description of it is quoted by Bradley in his *Life of Clovio*.² Labarte mentions it in his "*Histoire des Arts Industriels*," etc., 2nd ed., II, 176, 1864. Plon, 1883, in his life of Benvenuto Cellini,³ notices it as a missing work. Bradley, in his "*Dictionary of Miniaturists*,"⁴ 1905, refers to it as the Breviary of Cardinal Farnese, "said to be in the Royal Library at Naples, but this book has been missing for many years." Even as late as 1912 it was not generally known what had become of it, as Thieme, in the "*Allgemeines Lexikon der bildenden Künstler*," is unaware of its whereabouts. It has been, however, for at least fifteen years in the J. Pierpont Morgan Collection of New York. Its history between 1848 and the time of its arrival in the late Mr. Morgan's Collection is unknown.

The "Hours" is a small octavo, six by eight inches. Not only its miniatures give value to it, but likewise its text, written by Monterchi,⁵ and its cover, attributed to Benvenuto Cellini.

This cover is of silver, enriched with gilded bas-reliefs and arabesques. On either side is a central medallion, representing the Annunciation—on the front the Angel Gabriel, and on the back the Virgin Mary. Around these figures, in each case, are four other demi-figures, smaller and gilded, the lower parts of their bodies ending in arabesques. In the corners are the fleurs-de-lis of the Farnese family, and in the border between the fleurs-de-lis are panels with acanthus scrolls. The inside of the covers is engraved with the armorial device of Cardinal Farnese.

The fine technical quality of the goldsmith's work shows the

¹ Vasari, ed. G. Milanesi, vii, p. 563.

² p. 332, from "A Short Account of Some of the Most Celebrated Libraries of Italy," *Philobiblon Soc. Bibl. and Hist. Misc.* I, 9-11.

³ p. 293.

⁴ p. 237.

⁵ Vasari, *op. cit.*, p. 560.

metal cover to be the work of a master hand. It seems, according to Plon, that this is the cover described by Vasari, and mentioned by Cellini as executed for Cardinal Farnese.¹ Plon sees in it, however, more resemblance to the work of Manno, a pupil of Cellini. It is listed by Cust² among the products of Cellini's workshop.

With such a cover, any but the most beautiful interior would pale in comparison. But Clovio's illuminations stand the test. One must admire them as pictures in themselves—not always as page decorations, and even though there is often a lack of restraint, as, for instance, in the exaggerated anatomical contortions, one's criticism is silenced by the infinite delicacy of the drawing. In the small page Clovio excels, for here, minuteness counts. Each page is a new delight; on every turn new marvels of technique compel one's admiration. It bears the date in a medallion of the last page with the inscription: Julius Clovius Macedo Monumenta Haec Alexandro Farnesio Cardinali Domino suo Faciebat MDXLVI.

The illuminations are arranged in thirteen pairs, each pair illustrating, by comparative scenes from the Old and New Testament, or from allegories, juxtaposed in a symbolic manner, an "Hour" in the devotional day—a system of decoration derived from the Moralized Bible. The first Hour, Matins, is illustrated by a double frontispiece; on one side is the Annunciation, and on the other Isaiah before Ahab, in each case the miniature being enclosed within a decorative border. Lauds is represented by two full-page miniatures representing the Visitation, and a group, "Peace Embracing Virtue." Then in order follow: (3) At Prime—The Nativity, and the Temptation. This latter is one of the finest, its minute animals in the garden of Paradise are exceptionally delicate. The coloring is much more harmonious and rich than in most of Clovio's work. The cameo medallions in the border—not over one inch wide—are marvelously minute. They represent the Creation of Eve and the Expulsion. (4) At Tierce—The Annunciation to the Shepherds, and the Tiburtine Sibyl before Augustus. (5) At Sexts—The Circumcision and the Baptism. (6) At Nones—The Adoration and Solomon with the Queen of Sheba. (7) At Vespers—The Flight to Egypt and the Drowning of the Egyptians in the Red Sea. (8) At Complines—The Coronation of the Virgin and The Coronation of Esther. (9) The Mass—Four Scenes: the

¹ Plon, *op. cit.*, p. 291.

² R. H. Hobart Cust, "Life of Benvenuto Cellini," London, 1910, II, p. 483.

Creation, the Education of Jesus, David Commanding the Death of Uriah, David in Prayer. (10) The Office of the Dead. Procession of all Saints before St. Peter's. This is a double picture. (11) Death Triumphant over Grandeur. The Resurrection. (12) The Crucifixion, Moses and the Miracle of Serpents, The Descent of the Holy Spirit. (13) The Tower of Babel.

Clovio excels in his smallest details. His greatest skill is shown in the numerous little border designs scattered through the work—arabesques with gold medallions, splendidly worked fowls, gorgeously plumed birds, tiny monkeys with every hair microscopically rendered—all these are interspersed among the leaves of the text. One can well understand how the tradition recorded by Vasari arose, that Clovio was engaged nine years on the work. Whether he could have been occupied exclusively on this one work for so long a time is doubtful, but the result is a monument of painstaking, patient work, and that it commands the wondering admiration of men living three hundred and fifty years after its completion is sufficient excuse for the time and genius lavished upon it.

TURNER'S CAMPO SANTO AT VENICE RECENTLY ACQUIRED BY MR. EDWARD DRUMMOND LIBBEY BY W. G. BLAIKIE-MURDOCH

SETTING aside Rubens, whose work in *genre* and portraiture has unfairly outshone the splendor of his achievement in landscape, there has surely never been a master, in that realm, dowered so richly as Turner with the divine essence, usually and best symbolized by fire. His life has been written often, and numerous men have dilated on his lack of the cardinal virtues, these writers apparently forgetting that, without his vagaries, Turner would doubtless have been without his gifts. But, while wasting ink in this lugubrious fashion, the master's biographers have failed to give an adequate account of his wanderings; and deeply moving though it must have been for him, his first sight of Venice is an event whose date is not precisely recorded. In his sketch-books, however, there is suggestion that his initial visit there took place about 1832, his age at that time being fifty-seven. And it is known, definitely, that the following year was the earliest in which he exhib-

ited a Venetian painting; while the one shown here appeared at the Royal Academy in 1842, and later passed into the Bicknell and McConnell collections. Clearly, then, apart from the evidence thereof which is found in its style, this canvas was wrought late in Turner's life; and unlike the generality of men of genius, it was when he was growing old that he really did his finest work. Nor is this all which makes the picture a notably precious one, for in striking contradistinction to only too much else by the same hand, it betrays as yet little or no sign of fading.

Fate has sported in somewhat strange, if not cruel fashion with Turner's memory. His bold confronting of the artistic *régime* of his time notwithstanding, he was well appreciated in his lifetime, winning for instance the ardent praise of his two greatest British contemporaries in landscape—Constable, and the more delicate Scottish master, Thomson of Duddingston; while he was literally idolized by the *École romantique* in France, two of its members who paid him particular homage being Théophile Gautier and Delacroix. In later years the school of Claude Monet worshipped him too, seeing in his mature work an anticipation of the very thing at which they themselves chiefly aimed: the suggestion of strong light without the aid of the marked chiaroscuro commonly employed by earlier landscapists. But there became manifest, presently, a marked change in the usual estimate of the master, the main cause apparently being Ruskin's unfortunate relations with Whistler. The former's stupid attack on the lovely *Nocturne in Black and Gold*, the libel action hence brought against him by Whistler, the world's subsequent recognition of this painter as one of the rarest talent—all this spelt to many people a total invalidation of Ruskin's critical faculty. So, scrutinizing his previous verdicts, they began to look askance on Turner—for had not Ruskin always loudly claimed for this artist a place beside the very greatest?—while numerous assailants went further still, actually discovering in the affair a vitiation of all the author's writings. But to say of him he was no writer, just because he launched destructive criticism at Whistler, is to betray a pathetic blindness towards some of the grandest prose ever written, being furthermore tantamount to maintaining that Weber was no composer, just because of his adverse essay on Beethoven. And it is a paltry ovation to Whistler to praise him, as is often done, by dis-



J. M. W. TURNER: VENICE, CAMPO SANTO.
Collection of Mr. Edward Drummond Libbey, Toledo.



praising Turner, so wholly different from him, as different as Wagner is from Bach and Schubert.

Whistler is almost the ideal craftsman, Turner almost the ideal artist. Declaring in his writings that a picture should be simply a beautiful decoration, Whistler frequently compassed, *malgré lui*, a far deeper beauty than this one he sought, crystallizing the inherent sentiment or soul of a given place under peculiar circumstances: a bit of London, say, rendered lovely by the soft light of evening, or the witchery of the sea, looming through a faint summer haze. Nevertheless, it is easy to conceive him searching quite calmly for a theme, and taking elaborate pains to decide in exactly what manner that theme should be treated, pondering on how it would have been done by Hokusai or Hiroshige, while eventually he would refine his handiwork endlessly with the utmost fastidiousness. But though much has been said, by writers on Turner, about his often deliberately attempting to vie with certain of his predecessors—Claude, for example, and Van de Velde—there is anything but a hint of an aim of that sort in his noblest art, which always brings the conviction that the subject chose the artist, not the artist the subject. Here, manifestly, is something by a man who was impelled to utter himself by a tense emotion, in likelihood overwhelming him suddenly and unexpectedly, one infinitely stronger than any feelings ever laid bare by Whistler, and of such an imperious character that the painter felt he must stamp it on canvas without a moment's delay. "Why, this is not drawing but inspiration," said Blake enthusiastically once, on seeing a sketch by Constable. And in much greater degree than the latter's work, Turner's always gives the impression that the inspiring force had suffered no cooling in the course of being transmuted to line and color, even a faded picture from his brush appearing to be indeed the inspiration itself.

There is plenty in art to which Whistler's output may well be likened, it being difficult, however, to think of a truly apt analogue to Turner's best creations. Apart from Whistler's axiomatic resemblance to Velasquez, and to various Japanese, in some of his most beautiful things he is closely akin to Rossetti, in others to those Greek figurines which he reasonably looked on as the world's supreme triumph; while his ineffable daintiness often summons to the memory the sculpture of Clodion, or the masterpieces of the early porcelainists at Sèvres. Now, a painting which Turner occasionally recalls

distinctly is *L'Embarquement pour l'Île de Cythère*, and it is significant that, among his more recondite productions, is an imaginary portrait of Watteau before his easel. But it would be obviously fantastic to essay drawing a parallel between these two artists, while though Turner has a good deal in common with Monticelli, his verve demarks him sharply from that painter too. Moreover, scanning fields of art other than the master's own, if the splendor of his color sometimes reminds of the orchestration of Wagner, the prose of Gautier, the verse of Swinburne; and if the strange temper of the enchantment, reigning over his scenes, makes them curiously similar to some descriptive passages by visionary poets of the Celtic school, each of these possible counterparts is soon set aside as being hardly satisfactory. The master remains a solitary figure in the artistic hierarchy, his art resembling the elements themselves, rather than anything of human fashioning; and doubtless it is this isolated nature of his achievement which makes it one for which seemingly a taste cannot be developed, one whose devotees are born and not made. So rare a genius as Aubrey Beardsley could see nothing excellent in the artist, but, when he proceeded to describe him as "no more than a rhetorician in paint," he unconsciously singled out Turner's greatest quality. For granting that his voice is loud, as it were, no other voice would have been suited to the character of his topics, which, being in general of a grand order, necessitated a grand and eloquent manner as absolutely as the things of which Milton wrote. Turner is essentially an epic poet, reaching more sublime heights, probably, than have been attained by any artist preoccupied chiefly with landscape. And if Ruskin was extravagant in claiming, of his idol, that he is the only man of the English school worthy to be compared to the giants of the Renaissance, and of pre-Christian times, what other member of that school merits that homage?

PORTRAIT OF ABRAHAM HASBROUCK PAINTED BY
JOHN VANDERLYN · BY CHARLES HENRY HART

FOR his accomplishment John Vanderlyn is a painter who deserves to have his name better known than it is, since from his brush we have the best figure of the nude yet painted by an American. Born in Kingston, Ulster county, New York, October 15, 1775, he died September 24, 1852, in the place of his birth, and rests in the rural cemetery of the town. As his name implies, he came from old Dutch stock, but there is nothing of old Holland in his art, for he was quite modern in his æsthetic instincts and in advance of his contemporaries in giving expression to his ideas. He early attracted the attention of Aaron Burr, who gave him his first substantial encouragement to pursue art, enabling the youth to visit New York, at the age of sixteen, and obtain instruction in drawing at the famous Columbian Academy of Archibald Robertson, where, for three years, he attended the classes in the evenings, while in the daytime he was employed by Thomas Barrow, who was the earliest art dealer in the city. While Vanderlyn was thus engaged in New York, Gilbert Stuart returned to his native country and painted among his first portraits those of Aaron Burr and Egbert Benson, which Vanderlyn was permitted to copy. This introduction to the great painter led Burr to send Vanderlyn to Philadelphia, whither Stuart had gone, to get what instruction he might be able to pick up from seeing his works and sometimes gaining an entrance to his painting room. There Vanderlyn remained nearly a year, returning to New York and beginning his professional career by painting portraits of Citizen Adet, the French Minister, of Albert Gallatin and of Theodosia Burr, the daughter of his patron, a girl of thirteen, with whom he promptly fell in love. In the fall of 1796, equipped with letters from Burr, Vanderlyn went to France and became a pupil of Vincent, exhibiting in the salon for the first time in 1800, several portraits, of which he writes his brother, Doctor Peter Vanderlyn: "One is the portrait of myself and is thought a very strong likeness. If an opportunity shall offer I shall send it home with perhaps a copy of it in miniature, which one of my acquaintances has promised to do for me. If so I shall send the original to my patron whose friendship I have not lost, I hope, if I have lost his protection and patronage. But the latter depended upon his means and not his

will." This interesting self-portrait hangs in the Metropolitan Museum of Art. The miniature mentioned remained in the family until about a quarter of a century ago, when the last of the name passed away.

After five years in Paris, Vanderlyn returned home to remain however only a couple of years, going back to Europe in 1803, where he met Washington Allston, with whom he travelled, also living with him in Rome, occupying a part of the time the house of Salvator Rosa. Here he painted his first historical picture, The Massacre of Miss McCrea by the Indians, an episode in the Revolutionary War in the Wyoming Valley, which was exhibited in the Salon of 1804, and is now in the Wadsworth Athenæum at Hartford, Conn. He next painted his Caius Marius amidst the Ruins of Carthage, which he took to Paris and exhibited in the Salon of 1808. This was chosen by Napoleon personally for the medal of honor, which was bestowed upon the painter by Baron Denon, the Director General of the Museums of France. This fine picture was destroyed unfortunately in the San Francisco earthquake, but we know its character from Schoff's excellent plate engraved from the painting. In Paris Vanderlyn painted his *chef d'œuvre*, Ariadne Asleep in the Island of Naxos, that was in the Salon of 1810, and is, as we have said, the finest nude yet painted by an American. This pure, refined, beautifully painted canvas is in the Pennsylvania Academy of the Fine Arts. Two years later he exhibited a landscape at the Salon, and after the fall of Napoleon and the conclusion of our second war with Great Britain, he returned to America toward the close of 1815. This was really the end of his career.

He was of a supersensitive, irritable nature, with a very high opinion of his own abilities, in which he was justified by his works, but it made him jealous of the success of every other artist, a jealousy that he flaunted wide and near, and while his hand was against all of his brethren of the brush he contended that they were against him. This left him virtually alone in the art world, and beyond painting a few portraits for the City Hall, New York, and here and there one that may be found in a private house, he devoted himself to the exhibitions of panoramas, that of Versailles from his own hand being preserved in his native town, in a little collection that has been gathered there of his paintings, drawings and personal effects, as a memorial in his honor.



JOHN VANDERLYN: PORTRAIT OF ABRAHAM HASBROUCK.
Collection of The Brook Club, New York City.



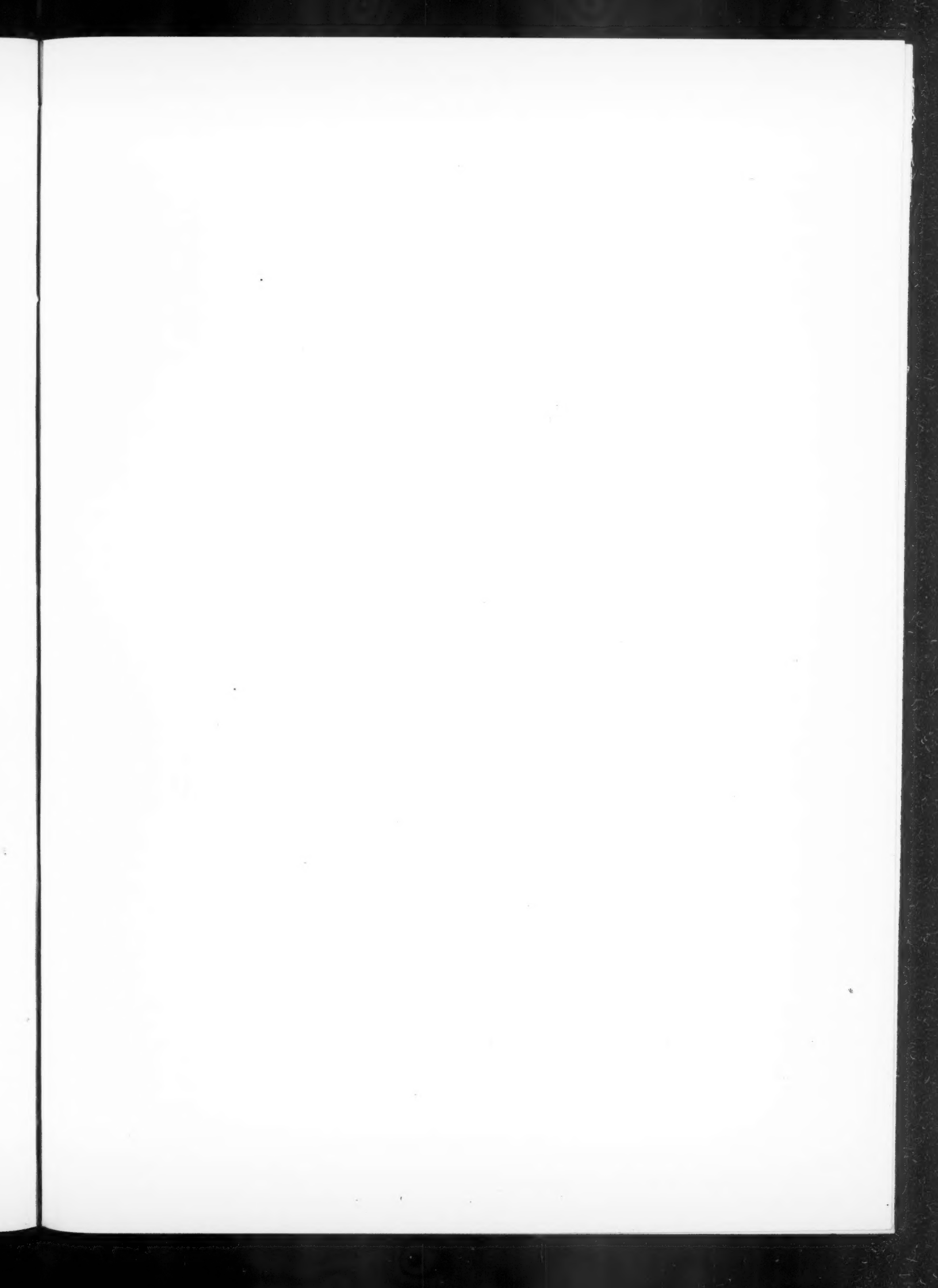
Vanderlyn was a careful, painstaking painter, requiring an unconscionable number of sittings for his portraits, which measure up with the best that have been done here. His early ones show plainly the influence of Stuart, so much so that some of Vanderlyn's canvases are claimed for the greater master. But Vanderlyn never struck the pure key of Stuart's palette or understood the management of white, the painter's pitfall, as Stuart did. Soon after Vanderlyn's return in 1801, Burr wrote to Thomas Morris, "He is pronounced to be the first painter that now is or ever has been in America." While this is absurdly superlative in its eulogy, Vanderlyn was a fine painter. He was highly appreciated by Washington Allston, who certainly was not arrayed against him, as is shown by his petition to a member of Congress in Vanderlyn's behalf. In 1830, Allston writes to Verplanck: "Could not a commission be given to my friend Vanderlyn? He is truly a man of powers, if opportunity is given to call them forth, that would do honor to his country. His *Ariadne* has no superior in modern art; his *Marius* also, though not equal, is still a noble work. Some persons have unjustly criticised him for not having painted many of such pictures. The wonder to me is how, circumstanced as he has been ever since I have known him, he could have attained to the knowledge and power in the art which these works show him to possess. For I say it not in friendship, but in simple justice, *Vanderlyn is a great artist.*" A few years later he was given one of the panels in the rotunda of the Capitol at Washington to fill, and unfortunately he is chiefly known by the deplorable *Landing of Columbus*, which was painted by a Frenchman from Vanderlyn's design and under his direction, a proceeding most discreditable to Vanderlyn, the penalty for which imposition he has paid by having his art ability largely judged by what he did not paint. He lived and died in poverty, with no one to blame for his distress but himself; he was much sought for to paint portraits, but refused all applicants. Burr wrote to his daughter: "Vanderlyn is run down with applications for portraits, all of which applications without discrimination he refuses." Fortunately there were some exceptions, and we are enabled to reproduce, through the great courtesy of *The Brook*, New York, his portrait of Abraham Hasbrouck (1773-1845), which hangs amid its unrivalled private collection of American portraits by American painters. It is a great human docu-

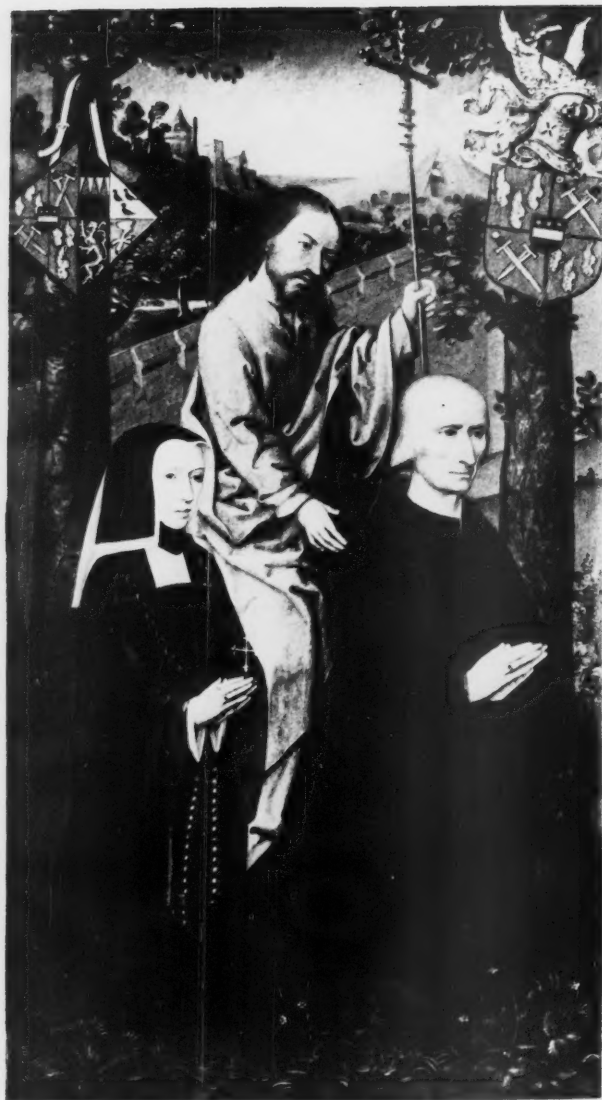
ment and would do credit to any painter of portraits. Its subject was a fellow townsman of the artist, a country merchant whose sloops plied to Albany and to New York, and who was sent by his neighbors, at the early age of twenty-four, to the Legislature of New York, later to the 13th Congress of the United States, and who was afterward elected a State Senator, so that he was, as this characteristic portrait shows him to have been, a man of excellent parts. The reproduction is admirable in its rendition of the beautiful drawing and solid modelling of the face, with all its mobility and virility, wholly free from any sense of hardness such as sometimes manifests itself in Vanderlyn's work. The rich color and superior technical qualities leave nothing to be desired in this well-executed and distinguished portrait.

NOTE



Through a regrettable oversight the sketch of the alabaster relief in the Kaiser Friedrich Museum, mentioned by Mr. Hamilton Bell in his article in the December, 1916, issue did not appear. It is printed herewith. The reference to it will be found in the third paragraph from the top of page 18 of the December number.





MASTER OF THE MAGDALEN LEGEND : TWO WINGS OF AN ALTAR PIECE
COLLECTION OF MR MICHAEL FRIEDSAM, NEW YORK

